OHSC
371.3358
E244

Educational Television Series 1968-69

Teachers' Guide

DEPT. OF EDUCATION
HISTORICAL COLLECTION

Music INTERMEDIATE DIVISION

Music in Your Life

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue, Toronto 17

MUSIC—Intermediate Division

MUSIC IN YOUR LIFE

7 programs, 25 minutes each.

General Introduction

Program one
There's Music in the Air 3

Program two
Rhythm: The Heartbeat of Music 4

Program three
Melody 4

Program four
Tone Colour 5

Program five
Styles in Music 5

Program six
Composing 6

Program seven
Music—A Universal Language 7

Please address inquiries and comments on this series to:

Assistant Superintendent,
Adult Education,
Education Section,
ETV Branch,
1670 Bayview Avenue,
Toronto 17.

INTRODUCTION

The world of music plays a vital part in our lives, providing us with a never-ending source of enrichment and enjoyment. Music is essentially communication. It is both the medium and the message. The better it is understood, the more rewarding each experience of it.

This series of seven programs is not a set of formal lessons in musical training. Rather, it is intended to stimulate the students' interest in music by:

- making him more aware of his own musical environment,
- explaining the basic elements of music mainly through performance,
- acquainting him with some techniques of composing and performing,
- introducing him to music of different peoples.

The first program reviews some ways in which music plays an integral role in daily living. The air is full of both natural and man-made sounds. Some of these are musical, others merely noise. To distinguish between them often requires more alert listening than we are accustomed to. We are not always conscious of the effects which these sounds have on us.

Programs two, three, and four, respectively, examine the elements of rhythm, melody, and tone colour as essential ingredients of musical patterns. Constant reference is made to the relationship between these elements as found in nature, and their adaptation for use in music.

Program five is concerned with style and interpretation. Here a brief chronological survey of musical tastes is presented, mainly through the medium of the dance. Set design and costumes reflect style characteristics of each period.

In the sixth program student composers, under the guidance of the English composer-teacher Peter Maxwell Davies, conduct and interpret their own compositions using student performers. The program concludes with a performance of a composition for choir and orchestra, written by Mr. Davies.

The final program aims at broadening the student's musical horizons by acquainting him with music from all over the world. While there are national differences in types of rhythm, melody, tone colour, and musical styles, there are basic similarities in the uses of music and the part it plays in the lives of all people. Music is a universal language by which different people can increase their understanding of each other.

The creator, the performer, the listener are all integral components of the musical experience. Can the student be any one of these? Can he be all of these? Should he be? Each program, and the series as a whole, is open-ended with many questions left for discussion.

The use of student performers wherever possible was intended to invoke additional interest, and the co-operation of the Musicians' Union in this respect is greatly appreciated.

The narrator for the series is Mr. Lloyd Bradshaw.

PROGRAM I

THERE'S MUSIC IN THE AIR

Music is so much a part of our daily lives that we are often unaware that it is present. Can we distinguish between music and noise? What effects do these sounds have on us? What uses are made of music in our culture?

PROGRAM CONTENT

Lloyd Bradshaw talks about the many uses of music. In such everyday activities as shopping, getting in an elevator and finding a student doing homework, he discovers music is present, either from loudspeakers or from a radio. He poses the following questions. Are you aware of this music? Does it help or hinder shopping or doing homework? Do we want all this music? Does music exist in nature? Examples are shown of raindrops, the wind passing through wires, birds singing, waves on rocks, and bullfrogs croaking. Are these sounds music or noise? Examples of sounds of industry are given for further consideration. The narrator then creates sounds on an assortment of instruments and briefly explains that all sounds are a result of vibrations of air. The physical difference between music and noise is that musical sound consists of regular vibrations of air while noise consists of irregular vibrations.

Examples of films with and without musical accompaniment illustrate the power of music to enhance the emotional impact of a particular situation.

SUGGESTED POST-VIEWING ACTIVITIES

1. Discuss the relative merits of having music played in public places such as the supermarket.
2. Examine further sounds and have students decide whether they are musical or just noise. In what situations might noise become part of music? Make a list of words comparing music and noise.
3. Students might create sounds by using materials on hand. These may be used to accompany the piano or singing and their relative value as musical sounds discussed.
4. Further questions:
   - When does music offend?
   - What other activities normally involve music?

SUGGESTED REFERENCE:

BERGER and CLARK, *Science and Music,* McGraw-Hill, 1961.

notes

PROGRAM 2

RHYTHM: THE HEARTBEAT OF MUSIC

Our heartbeat is the basic physical pulse of our bodies. It helps us to respond to rhythms whether they are natural or man-made. Even nature has rhythms which often affect us. The most obvious form of rhythm for the student is that to which he responds when dancing.

PROGRAM CONTENT

The heartbeat begins before birth and continues throughout life. A baby learns to respond to the simple rhythmic motions of "rock-a-bye" and "pat-a-cake". The young child's activities such as ball-bouncing and skipping are essentially rhythmic. Sports like football, synchronized swimming, and gymnastics require a good sense of rhythm. In the RCMP Musical Ride, whether or not the horses actually respond rhythmically, certainly their riders do, and we, as spectators, are conscious of the co-ordination necessary to execute the various manoeuvres, and the rhythm of the musical accompaniment provides a basis for that co-ordination.

Nature's rhythms include wave and tidal motions, the sunrise and sunset, the changing seasons, flowers opening and closing with the light, and the life cycle of plants and flowers. Rhythm in industry is found in the motion of machines, in the carpenter's hammer, even in the flow of traffic.

The dances of today emphasize rhythm perhaps more than ever before. A drummer explains and illustrates the basic beat of teenage dance music while two students respond as the rhythm is created. By counting slowly at first and then gradually speeding up, at the same time swaying their bodies and shifting their feet, they improvise a dance. There follows a short discussion of two-beat, three-beat, syncopation, and polyrhythm (here combining two-beat and three-beat).

Some other dance rhythms, like the rhumba and tango, are illustrated and the program concludes with a familiar rock-beat rhythm.

SUGGESTED PRE-VIEWING ACTIVITIES

Rhythm is found in many activities. The class could make a list of those activities in which (a) an individual uses rhythm, (b) a group or several groups of people or animals use rhythmic motion.

SUGGESTED POST-VIEWING ACTIVITIES

1. Divide class into groups for hand-clapping various rhythms. At the intermediate level they could create several syncopated and polyrhythmic ideas. Use the two-beat and three-beat basic patterns, then try a six-beat pattern emphasizing the first and fourth beats. Encourage students to respond physically to all rhythm patterns.
2. Listen to recordings and have students determine the rhythms of various selections.
3. Read aloud various poems in which rhythmic patterns provide excitement and life.

notes

PROGRAM 3

MELODY

In this program various types and uses of melody are demonstrated. Using an historical approach, Lloyd Bradshaw compares ancient melodies with those in use today. Two forms which derive from a particular use of melody are the round and the canon. The concept of harmony developed from the simultaneous use of several melodies. While the demonstrations here are given by singers and harpsichord accompaniment, the same principles apply to melodic use in instrumental music.

PROGRAM CONTENT

Two singers perform the oldest known song in English, "Summer Is Icumen In." The choir then sings the tune as a *round.* Mr. Bradshaw has the choir demonstrate homophonic and polyphonic writing using the 16th century motet "Rejoice In the Lord Alway". Other melodic examples include "Greensleeves", which might have been sung by a 15th century wandering minstrel, and the *madrigal,* "Now Is the Month of Maying". Madrigal groups of six to twelve singers were very popular in the Renaissance and early Baroque periods.

The Willow Song from Shakespeare's *Othello* is sung by Carol Bradshaw in its traditional version and then by the choir in a modern setting by the British composer Ralph Vaughan Williams.

Many campfire songs fit together as partner songs. The choir demonstrates this technique in Benjamin Britten's "Hymn to St. Cecilia". This demonstration includes an explanation of the ground bass' technique where a bass line is repeated over and over and the harmony and texture change with each repetition.

The late dean of Canadian composers, Dr. Healey Willan, combined several styles and early uses of melody in his works. The choir demonstrates with his "Gloria In Excelsis Deo".

The great German writer of melodies, Franz Schubert, is represented by his song "Hedgeroses", sung by Eleanor James. This is a good example of the wealth of German art songs known collectively as *lieder.*

Popular songs are popular because of both the melody and the words. That the melody alone might be more important is attested to by the fact that instrumental versions of these songs have proven to be very popular also. The program closes with the recent popular song, "Love is Blue."

SUGGESTED POST-VIEWING ACTIVITIES

1. Melody-writing is within the capabilities of many students. For those who lack the technique of putting their ideas on paper, they could sing or hum while someone else writes the melody on paper. A pianist could repeat the melody until it is learned by rote.
2. View the film "Canon" by Norman McLaren (National Film Board), which vividly illustrates both *rounds* and *canons.*
3. Compare recordings of melodies of folk music, opera, instrumental works, and popular songs.

notes

PROGRAM 4

TONE COLOUR

The use of a particular tone colour or sound quality to express a musical idea has a definite bearing on the response to that idea. The artistic combination of the various tone colours of musical instruments demands much of a composer. At the same time, the listener, in order to get the most out of the experience of hearing the music, should be familiar with the characteristic sound of individual instruments, how these blend in combinations, and what factors affect changes in tone colour.

PROGRAM CONTENT

The St. Catharines Junior Symphony orchestra is in rehearsal. It tunes to the oboe. The conductor, Mr. Paul Van Dongen, demonstrates the combination of flute and strings. Balance is a factor in the overall sound of the orchestra. The tone colour of the cello section becomes offensive when too loud. The conductor asks for less volume but greater intensity. The result is a richer quality.

Many sounds have unpleasant tonal colours; for example, the factory whistle, the buzz saw, and a poorly-played violin. A comparison is made of vocal tone colours using film clips of Louis Armstrong, an opera singer, an oriental choir, and cathedral choirboys.

Tone colour or sound quality enables one to identify sounds without seeing their sources. Further examples of instrumental colours are given by members of the orchestra. The use of mutes to change tonal colours is demonstrated. Instruments shown include the trumpet, French horn, violin, trombone, flute, piccolo, clarinet, and the percussion section. The harpsichord derives its particular tone colour partly by its plucking mechanism. This is shown in camera close-up.

Entirely new tone colours are being created in the field of electronic music. A brief demonstration illustrates the difference between electronically produced tones and those of traditional instruments.

SUGGESTED POST-VIEWING ACTIVITIES

1. Make lists of words which describe the sounds of various instruments.
2. Discover new tonal colours of common materials by scraping, banging, etc.
3. Discuss the possible future of electronic music. Will it supplant the orchestra? Will it find its own place? Where might it be used most effectively?
4. Students might bring in recordings of seldom heard instruments. Discuss the tonal colours of these.

notes

PROGRAM 5

STYLES IN MUSIC

Style in music, as in any art or fashion, reflects the taste of certain people at a particular time and place. Even though Canada is a relatively young country it has experienced several changes of artistic style.

A particular musical style reflects emphasis on characteristics such as the use of certain rhythms, the repetition of melodic or harmonic patterns, the embellishment of melodies by decorative musical figures, and the use of certain structural principles. While the history of artistic style since the Renaissance has been generally classified into several periods, (the Baroque, the Classical, the Romantic, and the contemporary), styles vary greatly with different geographical locations and even between individuals living at the same time and place.

PROGRAM CONTENT

The program demonstrates musical styles at different times in Canada's history.

The *bouree* was an early 18th century dance. The demonstration here is presented as a dance, while the music, (played by cello and harpsichord off-camera) is actually from the "Third Cello Suite" of

Johann Sebastian Bach. Another dance of this period, the *gavotte* by Bach, is played on the harpsichord which was the main keyboard instrument of the baroque period, besides the organ. The *gigue,* primarily intended for the refined and genteel, became a favourite dance both in the ballroom and in the streets. It is seen here as it might have been used by the *habitant* in a gay mood.

The *minuet* became the favourite court dance during the classical period (late 18th century). It is presented here in period costume. Popular, too, with the upper classes was the string quartet consisting of two violins, the viola, and cello. A student quartet performs the first movement of Mozart's "Eine Kleine Nachtmusik". Characteristic of the classical style were clearly-defined forms, simple folk-like melodies, homophonic texture (melody supported by chords), simple harmonic treatment, and short and regular phraseology.

Adherence to the restrictions of the classical style soon gave way to freedom of expression in all aspects of music. This Romantic style remained in vogue throughout the 19th century and well into the 20th. The popular dance was the waltz and the example performed is the "Blue Danube" by Johann Strauss. The harpsicord was not capable of expressing the wide range of emotions in the new style. It was replaced by the piano. The pianist-composer, such as Lizst, Chopin, Schumann, and Mendelssohn, became an important feature of the Romantic period. Student Karen Moore plays a typical example of the Romantic piano style, Mendelssohn's "Rondo Capriccioso".

In pioneer settlements, the music of the cultured class was seldom heard. In its place the piper or the old-time fiddler provided music for celebrating events such as barn-raising and harvesting.

Lloyd Bradshaw briefly demonstrates examples of the Impressionistic style found in the music of Debussy. It is based mainly on the whole tone scale and is characteristically vague, ambiguous and loose in form.

America in the early 20th century saw the emergence of its strongest musical force — jazz. Examples of jazz styles of the 1920's, 1939's and 1949's are played and danced. The influence of jazz on art music is heard in Gershwin's "Rhapsody in Blue".

Another style, examined briefly, is the twelve-tone system developed early in the 20th century by Arnold Schoenberg. Here each note is equal in importance to the other eleven. This leads to a breakdown in the tonal-centred system where the various tones have allegiance to a tonic, or "doh".

The recent revival of interest in folk music is exemplified in a quiet folk song, simple, direct, personal. The program concludes with a brief glimpse of the modern style of music popular with today's teenagers.

SUGGESTED PRE-VIEWING ACTIVITIES

Prepare students to listen for a familiar tune interwoven into some of the musical examples in the program. The aim is to illustrate how a given theme or melody can be dressed in different styles, a technique sometimes used by composers in adapting folk melodies or national tunes into their works.

SUGGESTED POST-VIEWING ACTIVITIES

1. Discuss various characteristics which create a style. Do not limit it to music. Painting, architecture, literature all reflect certain styles. If possible, relate similar characteristics found in art and music of the same period.

2. Did the students detect the disguised "Happy Birthday" tune? Do they remember some of the ways in which it was altered?

notes

PROGRAM 6

COMPOSING

The aim of this program is to focus attention on the composition of music by illustrating how and why a composer creates musical ideas, and how these are given a meaningful performance.

PROGRAM CONTENT

The British composer and teacher, Peter Maxwell Davies, presides over a session in which a student composer conducts an orchestra in the performance of her own composition entitled "The Creation of the Universe". The performance must convey the idea of chaos that the composer imagines as characteristic of that primordial time. Other student composers discuss their compositions and some of these are performed in part.

Improvisation is an important factor in some types of composition. A student's imagination may be expressed in a spontaneous musical fashion by means of improvision.

The program concludes with a performance of Mr. Davies' "O Magnum Mysterium". This is a setting of medieval nativity carols interspersed with instrumental sonatas. In the published score of this work, suggested substitutions for conventional instruments, (which may not be available), include a baby's rattle for maracas, a dinner gong for orchestral gong (an expensive instrument), and coconut shells for temple blocks. This suggests that further substitutions may be made, determined by the imagination of the performers and the composers.

SUGGESTED POST-VIEWING ACTIVITIES

Students might create an opera or musical

play based on some story they know from literature. This might use sound effects only, with the story sung or narrated; or if the class has sufficient musical training, the story might be translated into musical phrases depicting the main events. Ideas for improvisation may be found in Murray Schafer's booklet, *Ear Cleaning,* (Broadcast Music Inc., Canada).

notes

PROGRAM 7

MUSIC – A UNIVERSAL LANGUAGE

Music is a natural form of human expression, whether it appears as dancing, singing, or playing an instrument. There are no language barriers in dancing or instrumental performance, and even though the words of a song in a different language may not be understood, the accompanying music can usually convey its emotional meaning.

Ethnic groups have brought to Canada a wealth of culture from all over the world. Yet, in spite of obvious differences in language, dress, and gesture, their dances, melodies, and instruments communicate ideas and emotions common to all people.

PROGRAM CONTENT

A Japanese choir sings a traditional song, "Cherry Blossoms". The kimono-clad girls sing and dance to the accompaniment of the *koto,* an ancient stringed instrument. Traditional dances are performed by Ukranians, Scots Highlanders, English country dancers, and North American Indians.

The musical expression of emotions and ideas of different peoples involves a wide variety of instruments, each having its own unique sound and consequent effect on the listener.

- The happy, light-hearted sound of the Caribbean Steel Band is obtained by beating on oil drums.
- The Russian *balalaika* has a sound somewhere between that of a guitar and a banjo yet with a charming quality of its own.
- The brass band at a Spanish bullfight has an exciting, brilliant sound.
- The accompaniment for a Filipino dance is provided by sets of long bamboo poles which, when struck together to provide a clacking rhythm, also create opening and closing spaces for the dancers' nimble feet.
- The familiar bagpipe is nasal in quality. Generally associated with the music of Scotland, it is believed to have originated in the Middle East where it is still played today.
- The Spanish guitar creates a mood of excitement in accompanying the *flamenco* dance.
- The Irish harp has a gentle, mellow charm.
- The *sarod* of India is a kind of lute by which traditional *ragas* or melodic formulas are played to express various feelings of joy, grief, or religious contemplation.

Travelling groups bring their native culture to all parts of the world; for example, the Red Army Chorus of Russia and the Japanese Kabuki theatre. Thus, music can help people to understand one another by providing a common ground for expression. It is a universal language.

SUGGESTED POST-VIEWING ACTIVITIES

The class might listen to recordings of the music of different nationalities. The record jackets are often helpful in explaining certain characteristics of the music, the instruments, and the performers. A discussion could be held on the possible ways in which music can foster better relationships between peoples.

USEFUL REFERENCES

BECKMAN. *Partner Songs.* Ginn & Co., 1958.

BECKMAN. *More Partner Songs.* Ginn & Co., 1962.

BERGER & CLARK. *Music in Perspective.* Sam Fox, 1962.

KATZ & ROWEN. *Hearing – Gateway to Music.* Summy-Birchard, 1959.

MOORE, D. *Listening to Music.* W.W. Norton & Co., 1963, (Revised edition).

RICHARDSON & ENGLISH. *Living with Music.* Vol. 1 & 2. Witmark, 1956.

STRINGHAM, E.J. *Listening to Music Creatively.* Prentice-Hall (2nd edition. 1959.

ULRICH. *Music: A Design for Listening.* Harcourt, Brace & Wood, 2nd edition. 1962.

notes

Scheduling for this series can be found in the monthly ETVO SCHEDULE sent to all teachers. For long-term planning, reference can be made to the ETV Schedule (Calendar), which lists programming from October to June and was mailed to all teachers. However, it is most important to check the monthly ETVO SCHEDULE for the last minute changes always involved in extensive programming.

MUSIC IN YOUR LIFE